



丸尾末広

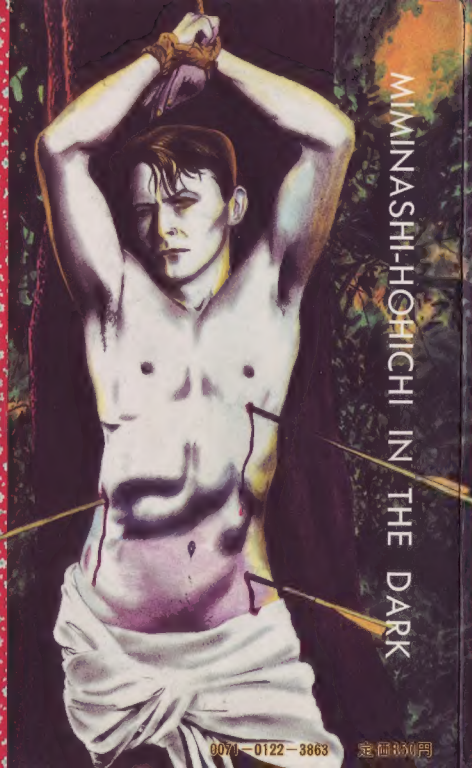
DDT

「僕、耳なし芳一です」

DDT

「僕、耳なし芳一です」
丸尾末広

青林堂



MIMINASHI-HOHICHI IN THE DARK

0071-0122-3863

定価 830 円

MIMINASHI-HOHICHI
IN THE DARK

DDT

— 僕、耳なし芳一です —

丸尾末広

青林堂

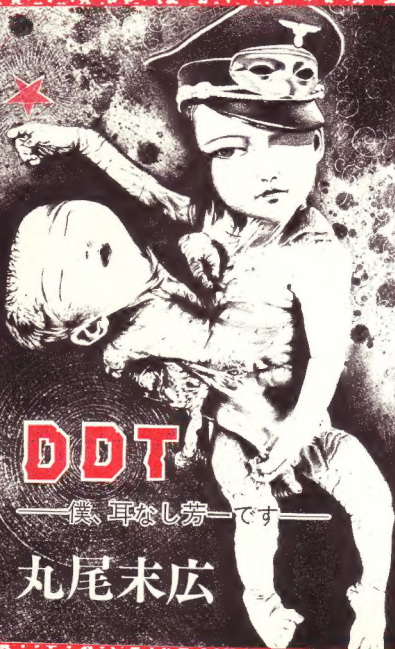
DDT

— 僕、耳なし芳一です —



丸尾末広

0071-0122-3863 定価850円



DDT

—僕、耳なし芳—です—

丸尾末広

DDT

僕、耳なし芳一です

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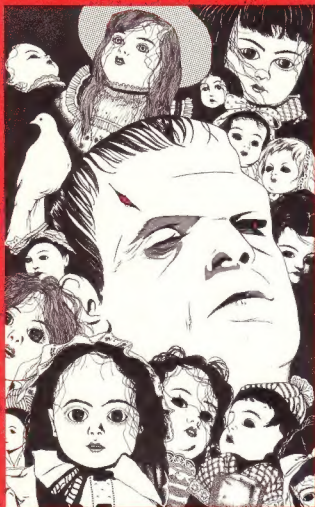


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DIE ANDERE SEITE

MY
YOUTH



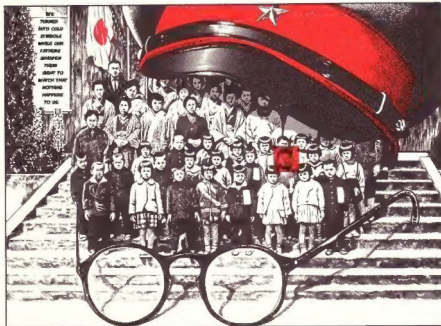
丸尾末広



A GIANTIC GIB
ARRIVES AT THE HARBOR.
THAT'S WHY I TRY TO GET
AID OF MY BROTHER.

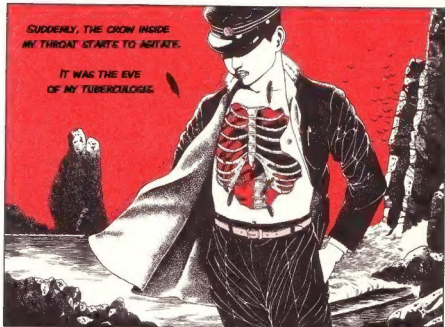


WE
THINK
MY OLD
SHOUL
WHILE ON
FATHER
SHOUL
THEY TO
WATCH THE
NOTHING
HAPPEN
TO ME



SUDDENLY, THE CROW INSIDE
MY THROAT STARTS TO AGITATE.

IT WAS THE EVE
OF MY TUBERCULOSIS.



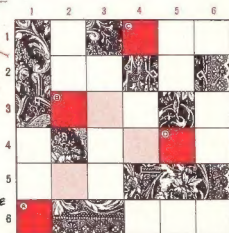
**BLACK
SQUARES**

1. FALLING PLACE
2. TESTICLES
3. FATHER'S PUNISHMENT
4. DRIP
5. ABNORMAL
6. AFTERLIFE



**RED
SQUARES**

1. SMOKING AND FEELING WELL
2. IN A GRAVEYARD
3. NORTHEAST CHINA'S OLD NAME
4. ILLNESS
5. ILLNESS
6. GREAT COUNTRY MAKER
OF SIAMESE TWINS



WHO
ARE
YOU?

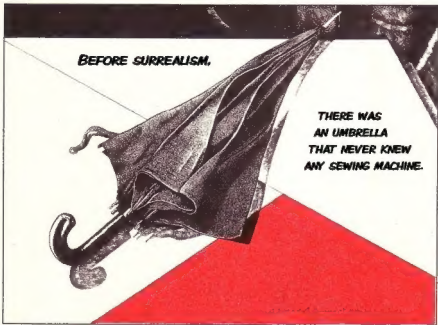
IN MUSIC CLASS,
SOMETIMES I HAVE
EPILEPTIC SEIZURES
TOGETHER WITH THE
TEACHER WHILE PLAYING
THE BATTERED ORGAN.

音楽教師の先生と



BEFORE SURREALISM,

THERE WAS
AN UMBRELLA
THAT NEVER KNEW
ANY SEWING MACHINE.



I WANT TO BE A MONSTER!

I WANT TO BE A ROBOT!





Arthur Rimbaud

MARLENE DIETRICH

*I CARRY ALL
OF THEM
IN MY HEART.*

FUEFUKI DOUJI

Conrad Veidt

OSAMU TEZUKA

RANPO EDOKAWA

Nijinsky

YAGUUMA KENNO SUKE

HELIO GABALUS

CHUYA NAKAHARA

JAMES JEAN

AUDREY HEPBURN

Bela Lugosi

HIROKO ISAYAMA

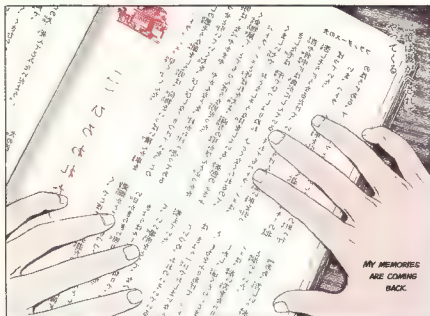
ANJYU & ZUSIOU

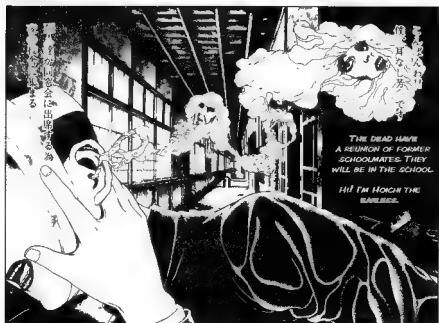


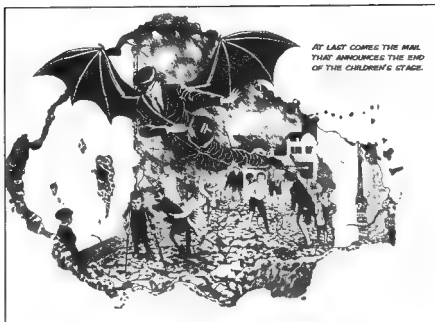
IF YOU HALF CLOSE
YOUR EYLS AND
LOOK AT THE SUN,
THE SUN'S PENIS
CAN BE SEEN, AND
IF I SHAKE MY HEAD
BACK AND FORTH,
THAT SAME PEMS
SHAKES, THAT MUST
BE THE SOURCE OF
THE WIND.







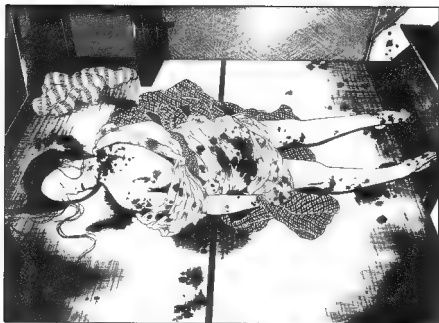


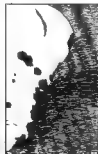


And
at last
we find
a girl.

APPARITION









W
A
H

MAY I
COME
IN?



FUCK.



IS
SOME-
ONE
THERE
?



OH,
NO!



H
A
H
H
A
H
H
A
H



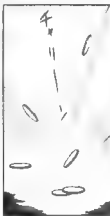


















THAT NIGHT...
HER FATHER PIERCED HER EYES...





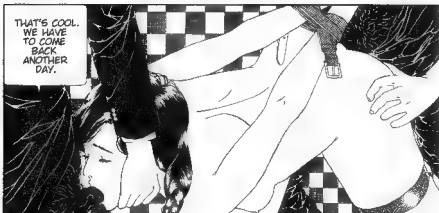


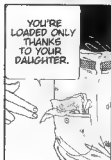
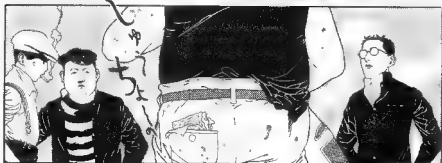
MORON, THAT'S WHAT
CUSTOMERS LIKE.

I'M SICK, DAD.

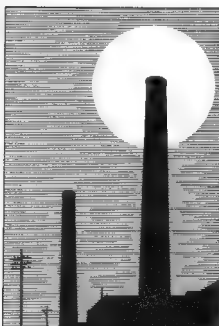
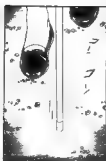
WHY DID YOU
PIERCE
HER EYES?











THE FATHER DIED.
THAT NIGHT, THE GIRL RAN AWAY
FROM HOME WITH NOWHERE TO GO.

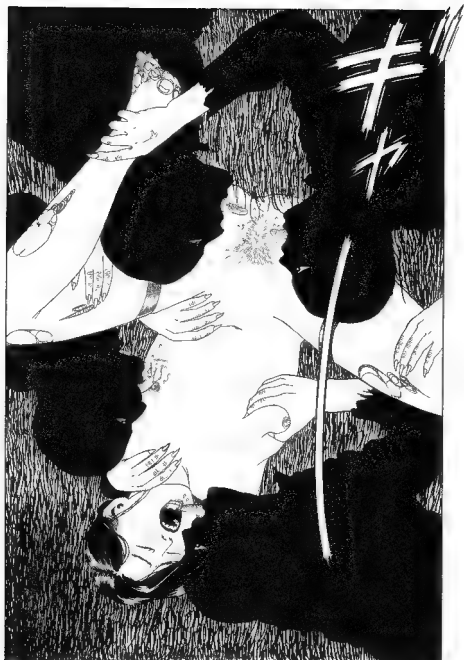


AAAAAAAAAAAAH



HELP!







HEY!
HEY!
HEY!

HEY!
HEY!
HEY!



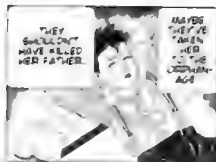
OH!



TSK...
TO THINK
WE WANTED
TO HAVE
GOOD FUN...

SHE BIT
HER
TONGUE!
WHAT
A BITCH!

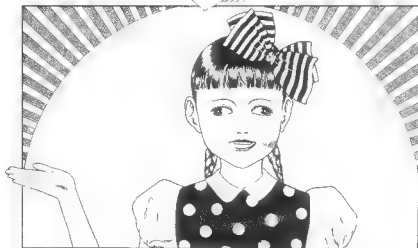
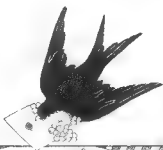
BAH!
LET'S
DUMP
HER!



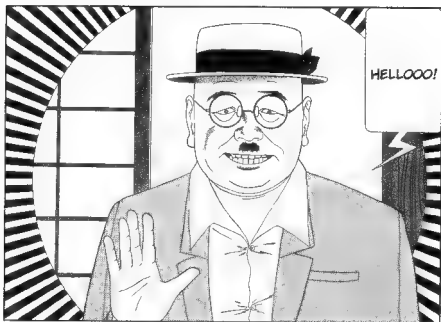
WITH
CLOTHES
WANTED

END

CELLULOID MADE IN AMERICA

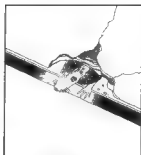
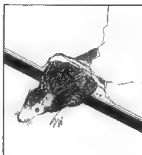


SUEHIRO MARUO

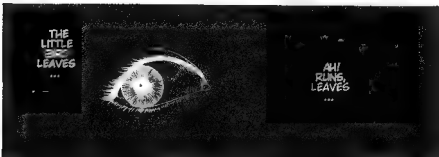
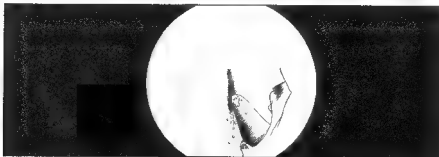


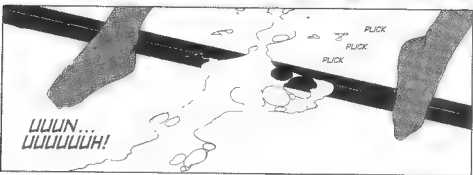


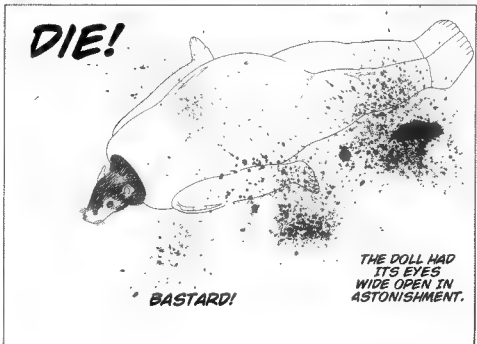




DON'T CLEAN
YOURSELF.
SUCK, SUCK!



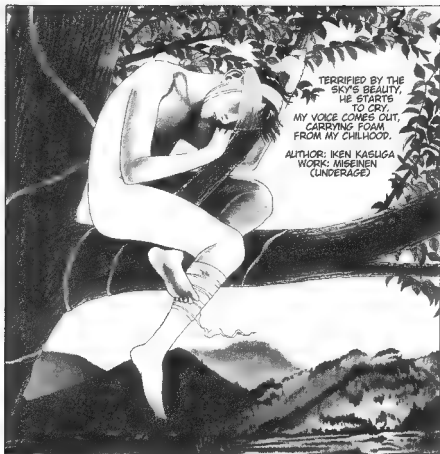




72. 147

VAMPIRE





TERRIFIED BY THE
SKY'S BEAUTY,
HE STARTS
TO CRY,
MY VOICE COMES OUT,
CARRYING FOAM
FROM MY CHILDHOOD.

AUTHOR: IKEN KASUGA
WORK: MISEINEN
(UNDERAGE)

OH, MY GOD! IT'S TERRIBLE!
HIS EARS ARE SEVERED!

IT'S THE THIRD.
NO WAY. IT'S THE FOURTH.

ALL OF THEM WERE HIGH-SCHOOLERS.
AND ALL OF THEM WERE BOYS.
WHY WOULD THIS BE HAPPENING?

THIS MUST
BE THE
DOING OF
A PSYCHO.
SOMEONE
EVEN WORSE
THAN A DOG

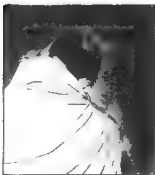
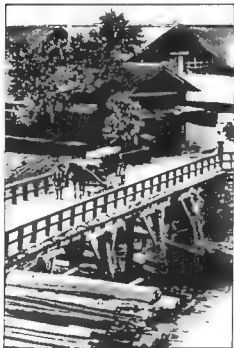
I DON'T
THINK
THIS IS
A BEAST'S
DOING.

LIKE THIS, WE
CAN'T EVEN
SEND THE KIDS
TO DO ERRANDS.

YOU'D
BETTER
GO BACK
HOME, AS
SOON AS
POSSIBLE.

HEY,
YOU.

THE
POLICE
SHOULD
PAY
MORE
ATTEN-
TION.





IT'S...
SNOW.



I WON'T
BE ABLE
TO GO
ANY-
WHERE

IF IT
DOESN'T
STOP...




YOU IDIOT!
WE CAN'T
STOP HERE!

I CAN'T
GO ANY
FURTHER.







SAY, YOUR SON...
...HE'S A LITTLE STRANGE LATELY.
MAYBE IT'S JUST HIS AGE.
BUT, DOESN'T HE SEEM SOMEWHAT
DISTANT? HE'S NOT AS HE USED TO BE.



HA! HA! HA!

LEAVE HIM ALONE, HE'LL
BE BACK TO NORMAL
SOON.



WE HAVE
NOTHING
LEFT.

I'M
HUNGRY.



M
I
C
H
I
O!



AAH...
HA! HA! HA!



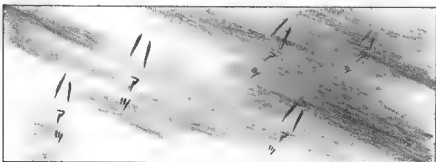
YOU
WAIT
HERE.

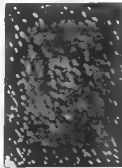
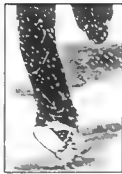
OKAY, FINE.
I'LL GO ASK
FOR SOME-
THING.



BUT
THERE'S
NOTHING
LEFT.

WE
HAVEN'T
EATEN
SINCE
THIS MOR-
NING.







**WHEN I TURNED AROUND,
MICHIO WAS GONE.**



MICHIO!

MICHIO!



OOOOOOOOOH.

LLLLLLLLLH.

SURROUNDED ONLY ON THE CALM
OF THE NIGHT, HE EXPERIENCES
THE UNPLEASANT SENSATION
OF HOW, VERY SLOWLY, INSIDE
HIS PANTS, THE PUMES GROW.

YARR! I'VE
LEFT IT TOO.

THE TRUTH IS, I CAN'T
TELL IF IT'S PLEASANT
OR UNPLEASANT.



URGH!
URGH!
UAARGH!

AAAA...
I'M SICK OF IT!
I CAN'T TAKE IT
ANYMORE!













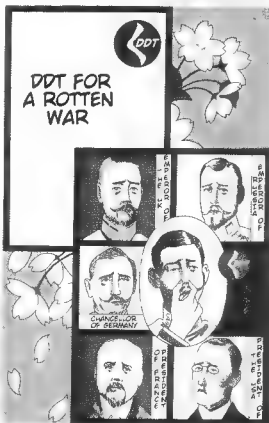




THE END

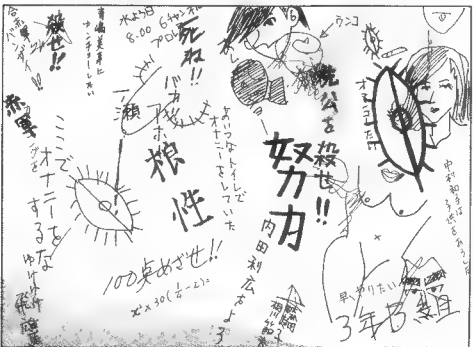
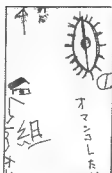
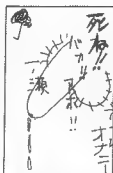
DDT FOR A ROTTEN WAR

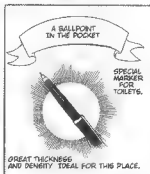
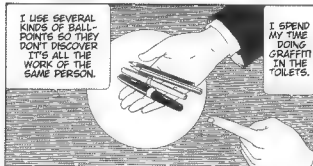
NEW SELECTION OF IROHA CARDS



NOTE: <http://en.wikipedia.org/wiki/Kvkarjta>

SUEHIRO MARUO









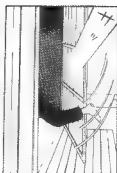
EXCEPT
THERE
ARE
THOSE.



OH! IT'S
JUST LIKE
OUR TOILETS!



FOUR
SEC-
ONDS.



LET'S
DO IT!



HERE IT
SAYS:
I'VE BEEN
RAPED
IN THE
BATHROOM.
HA HA...



THERE
ARE
EVEN
GIRLS
DOING
GRAFFITI.



I COULDN'T
HELP BUT
JACK OFF.



AND ALL OF
A SUDDEN
I HAD AN
ERECTION.



THEY'LL
LEARN
ABOUT THE
IMAGINATION
OF A MAN.



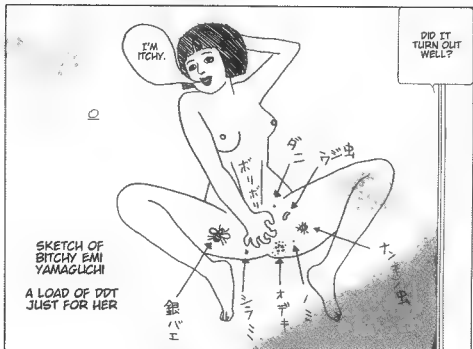
NOT
WANKING
WHILE
I DREW,
RIGHT?

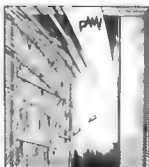
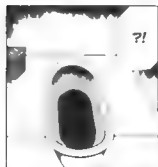
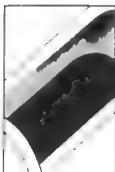


I WAS
DRAWING
AT THE SAME
TIME I WANKED.

UP
DOWN

SUDDENLY
I GREW
BALLS.





HOW TO DRAW GOOD EROTIC MANGA. SPECIAL INFORMATION

I JUST REMEMBERED,
MANY YEARS AGO,
WHEN YUKIO MISHIMA
SAW THE NOVEL, TITLED
KACHIKU N YAPU
(YAPU THE SHEPHERD)
BY SEIZO NUMA. HE
SAID THAT THE DRAW-
INGS INSERTED ALONG
THE NOVEL, NEEDED
THE REALISM OF DRAW-
INGS IN MAGAZINES
FOR GUYS. THE REALISM
OF DRAWINGS IN MAGA-
ZINES FOR GUYS ARE
OBVIOUSLY OBSCENE
PICTURES.



CONDITIONS TO CREATE A GOOD EROTIC MANGA:

1. YOU DON'T HAVE TO DRAW VERY WELL.
2. IT MUST BE REAL.
3. SCENES FROM EVERYDAY LIFE.
4. AS THERE ARE ASSHOLE READERS
NOT HAPPY IF THERE'S NO STORY,
PUT DOWN THE MOST STUPID ONE
YOU HAVE IN MIND.

THIS IS OFF TOPIC
BUT I SENT SEIZO
NUMA AN OLD WORK
OF MINE CALLED
"YUME NO Q-SAKU"
(OLD WORK ABOUT
DREAMS). DID HE
READ IT?



I DON'T
IMITATE
ANY OTHER
ARTISTS
DESPITE OF
HOW IT
MAY SEEM

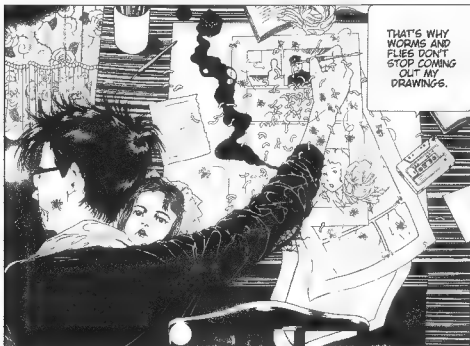


SOME GOOD MANGAKA

PRINCE TANAKA
HIDEMI FUKUHARA
SHINGO TSUCHIYA

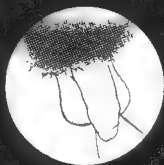
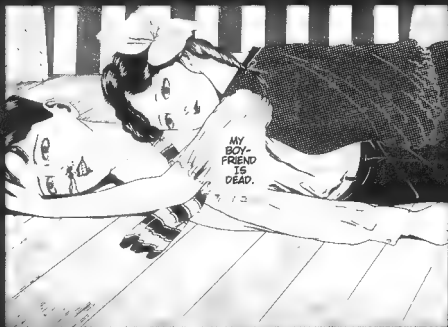
SOME BAD MANGAKA:

KEIZO MIYANISHI
HIROMI HIROKUCHI
TAKASHI ISHII



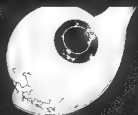
IMPOTENT BOYFRIENDS SINCE THE BEGINNING







HE HAS
TO WATCH
ME!



I PUT HIS
EYEBALL
INSIDE OF
ME TO RE-
MEMBER
OUR PAST



I'M ALREADY
SEEING
SOMETHING



1. *Enigma*

A DISK CURVES
IN MY MIND.

I SEE
SOME-
THING
I CAN
SOON
THINK

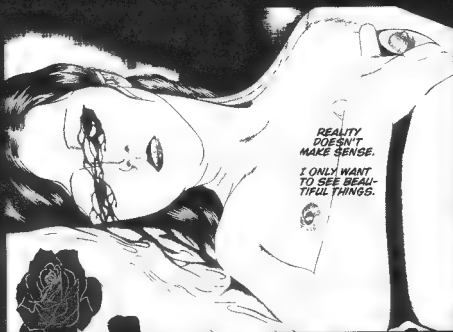
HUM
HUM
HUM

...

I HEAR
A BEAU-
TIFUL
HUM-
MING.

I WANT TO MAKE
MY MEMORIES
IMPERISHABLE.

HOW
BEAU-
TIFUL
!!







Fin

IMPOTENT BOYFRIENDS SINCE THE BEGINNING 2

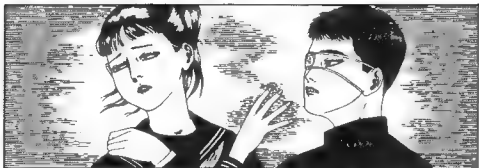


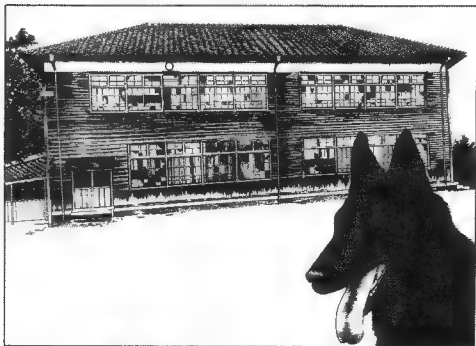
丸尾末広



THE BLOOD BELONGS
TO THE NIGHT.
THE CAPILLARIES
REACH FOR YOUR
SKIRT
MY CROTCH LISTENS
TO THE SOUNDS
OF YOUR HEART.
AND IT SNIFFS
OUT YOUR BREATH.





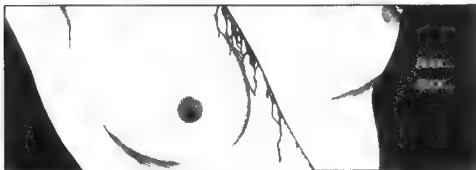


CALL
WHO-
EVER
YOU
WANT.
LOOK
AT
YOU.

STOP!
I'LL
YELL!



AAAAAAAAAH!







大正十三年七月廿七日

北尾文公著

THE
GIRL
OF
HELL

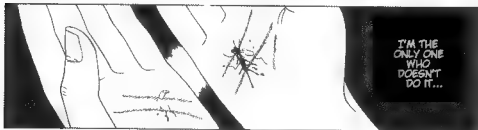
少女地獄

FEMALE
HELL

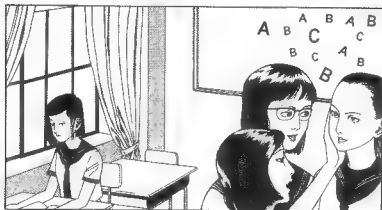




I'M AFRAID
OF BOYS,
SO I ALWAYS
GO TO SCHOOLS
FOR GIRLS.



I'M THE
ONLY ONE
WHO DOESN'T
DO IT...



REALLY,
I DON'T
ENVY IT.

WHERE?
HOW?
WHEN?

EH? A BABY
WITHOUT
HANDS WAS
BORN.



NONE OF THEM EVER
STOPS TALKING
ABOUT BOYS. I'VE
NEVER BEEN
WITH ONE.

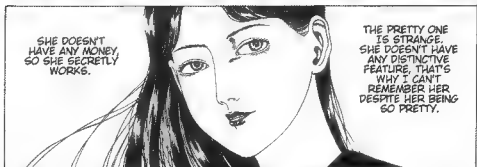


NAKAMURA,
I'VE GOT
MOVIE
TICKETS.
DO YOU
WANT TO
GO?

AND
MICHIKO
YAMAGAMI
...

THEY'RE
ALL SO
PRETTY.

YOSHIKO'S
LIPS ARE LIKE
CHERRIES,
I WANT TO
EAT THEM...



SHE DOESN'T
HAVE ANY MONEY,
SO SHE SECRETLY
WORKS.

THE PRETTY ONE
IS STRANGE.
SHE DOESN'T HAVE
ANY DISTINCTIVE
FEATURE, THAT'S
WHY I CAN'T
REMEMBER HER
DESPITE HER BEING
SO PRETTY.

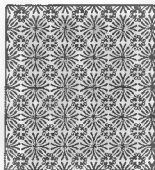


I LOVE YOU
YAMAGAMI!

I LOVE YOU
A LOT!

AM I LESBIAN?
I FEEL MY HEART
THROBBING WHEN
I THINK ABOUT
HER.





I THOUGHT
I WAS GOING
TO DIE!



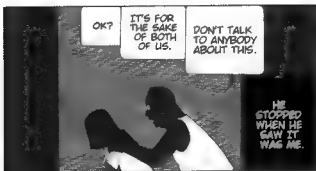
I COULDN'T CRY.
I WAS AFRAID,
VERY AFRAID

IT WAS SO DARK
THAT MY FACE
COULDN'T BE SEEN.



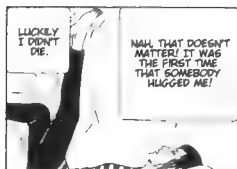
OH!
MISTER
DIRECTOR
...





I FELL IN LOVE WITH HIM!





NAH, THAT DOESN'T
MATTER! IT WAS
THE FIRST TIME
THAT SOMEBODY
HUGGED ME!





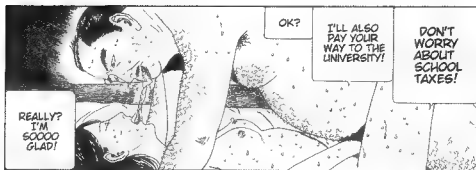
SLURP.
SLURP.

SLURP.
SLURP.
SLURP
SLURP.



IT
CAN'T
BE
TRUE
!!

MY
GOD
!!

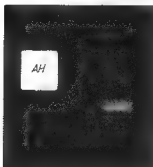


REALLY?
I'M
SOOOO
GLAD!

OK?

I'LL ALSO
PAY YOUR
WAY TO THE
UNIVERSITY!

DON'T
WORRY
ABOUT
SCHOOL
TAXES!



AH



ALWAYS
CARE
FOR ME,
OK?



YOU'VE
GOT VERY
NICE TTTS!



AAAAAAAAAAAAAAAAAH

AAAAAAAAAAAAAAAAAH



WELL...

DON'T YOU KNOW
WHO I AM?

OOOOOHOHO!
HA HA HA!

HIROKO
NAKAMURA!



WHO'S
THERE
?

OOOOOHOHO!
HA HA HA!
HAW HAW HAW!



I...

I KNOW.
I UNDER-
STAND
EVERY-
THING.



OH...
BUT
THAT
WAS
ONLY
...

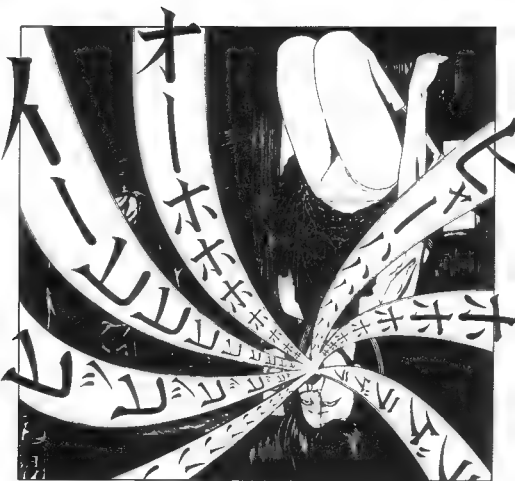
I CAN'T
FORGET
THAT
MOMENT.

THE OTHER
DAY YOU
HUGGED ME.



I LOVE
YOU TWO,
DIRECTOR,
YAMAGAMI!

WON'T TELL
ANYONE.
BE CALM.





IT'S
A NON-
SENSE
SUICIDE!

THREE DAYS LATER,
THE DIRECTOR AND
YAMAGAMI WERE
FOUND IN A HOTEL
IN SHINJUKU.

YOU THOUGHT
I WOULD TELL
IT TO EVERYBODY,
DIDN'T YOU?
HOW ODD!
SO IT'S MY FAULT.
HOW SILLY I AM.
HA HA HA.



MISTER
DIRECTOOOOR!
YAMAGAMI!!!

WHY DID
YOU DIE?
I TOLD YOU
I WOULDN'T
TELL ANYBODY!



I WANT US THREE
TO LIVE HAPPILY
IN HEAVEN!

I'M GOING
WITH YOU!

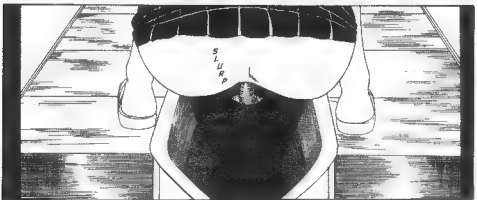


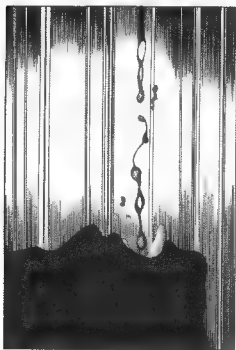
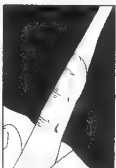
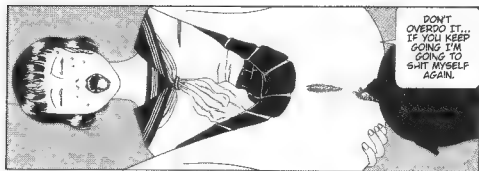


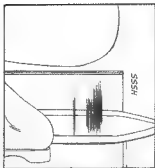
THE NEXT DAY,
HIROKO NAKAMURA
WAS FOUND SLEEPING
IN THE TOILET.

THE STINKIEST GAME

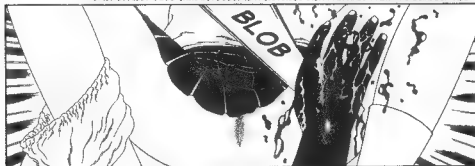


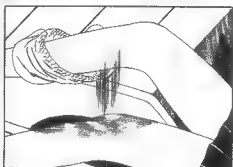
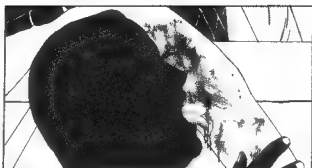




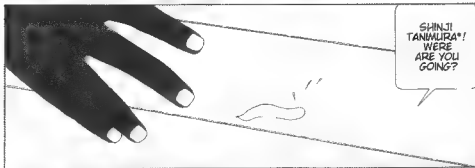
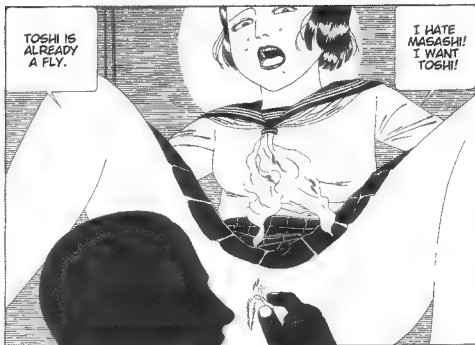


* SPICY BRAISED GOBO (KIMPIRA GOBO) IS A JAPANESE DISH PREPARED FROM THE BURDOCK ROOT

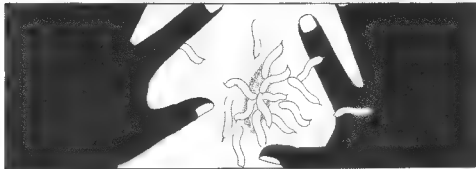




* MASASHI SADA IS A MALE JAPANESE FOLK SINGER. HE WAS BORN ON APRIL 10, 1962 IN NAGASAKI. HE MADE HIS DEBUT ON OCTOBER 25, 1973 AS A MEMBER OF GRAPE.



* ANOTHER JAPANESE MUSICIAN. I WASN'T ABLE TO FIND A LOT OF BIOGRAPHICAL DATA ON HIM.



Ben·ga·wan So·lo, ri·wa·jat·mu i ni

Se·da·ri du lu dja·di per·ha ti·an in·sa·ni



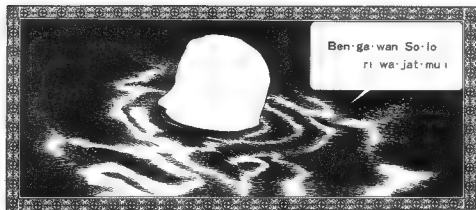
NOTE: THEY ARE SINGING THE BENGAWAN SOLO SONG, MORE AT: [HTTP://EN.WIKIPEDIA.ORG/WIKI/BENGAWAN_SOLO_\(SONG\)](http://en.wikipedia.org/wiki/Bengawan_Solo_(song))

Mu sim ke·ma rau

ta'bera pa a·ir mu.

Di mu sim hu·djan

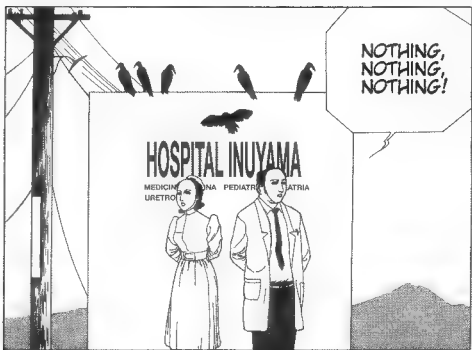


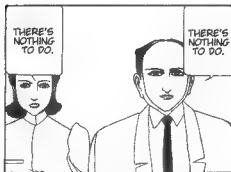


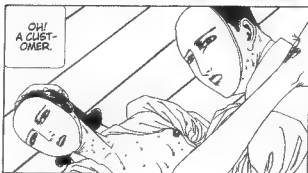
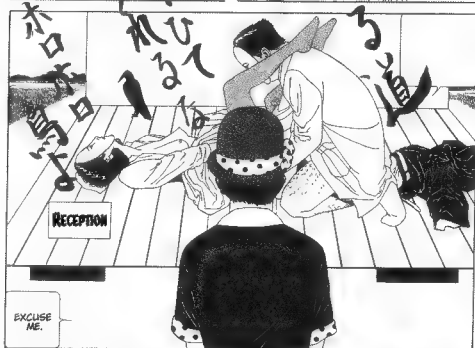
月よりの使者

MESSENGER OF THE MOON

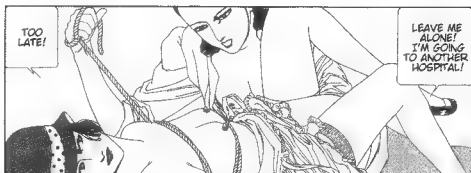


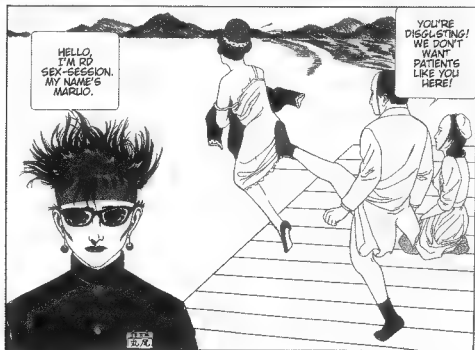


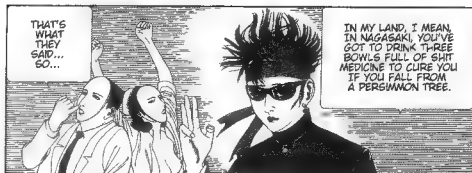












THAT'S
WHAT
THEY
SAID...
SO...

IN MY LAND, I MEAN,
IN NAGASAKI, YOU'VE
GOT TO DRINK THREE
BOWLS FULL OF SHIT
MEDICINE TO CURE YOU
IF YOU FALL FROM
A PERSIMMON TREE.



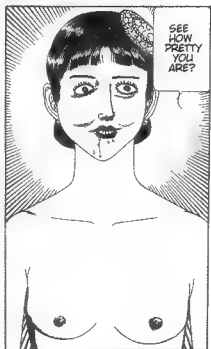
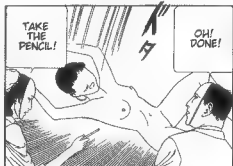
THERE'S
NOTHING
TO DO.
WE'RE BORED.
WHY DOESN'T
SOMEBODY
COME?

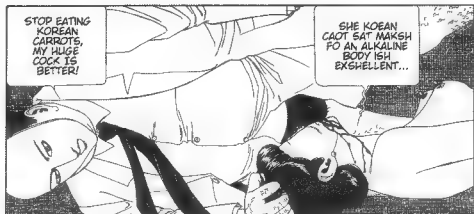
IT'S JUST
A FOLK TALE
TO WARN
THE
CHILDREN
...



HEEEY,
WHY DON'T
YOU COME
IN HERE?





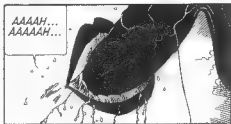


STOP EATING
KOREAN
CARROTS,
MY HUGE
COCK IS
BETTER!

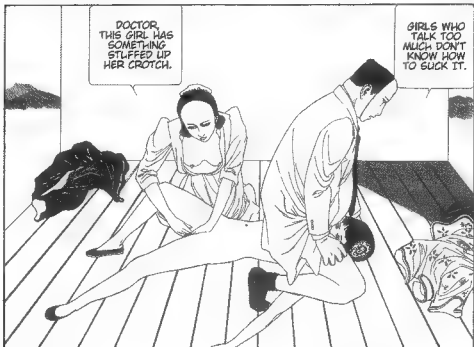
SHE KOEAN
CAOT SAT MAKSH
FO AN ALKALINE
BODY ISH
EXSHELLENT...



SHE HAS
A MOUTH
LIKE AN
ASSHOLE.



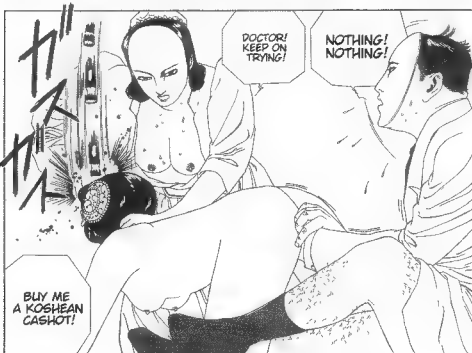
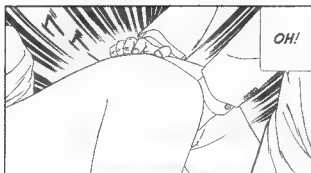
AAAAH...
AAAAAH...

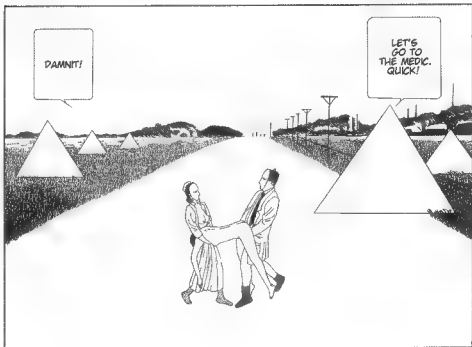
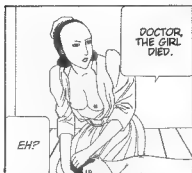


DOCTOR,
THIS GIRL HAS
SOMETHING
STUFFED UP
HER CROTCH.

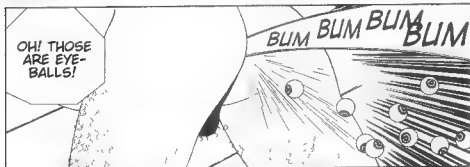
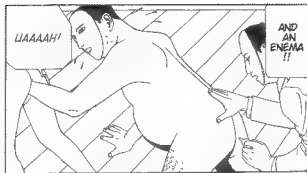
GIRLS WHO
TALK TOO
MUCH DON'T
KNOW HOW
TO SUCK IT.











**THE
MIRACULOUS
MAN**



**HEAR NOTHING
SEE NOTHING
SAY NOTHING**



TEACHER,
I'M WHIM-
SICAL BUT
PLEASE
TAKE CARE
OF ME.



I AL-
WAYS
LISTEN
TO
YOUR
ADVICE.



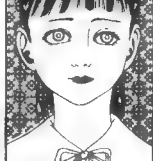
I'VE GOT
AN URGENCY.
I THINK I'LL
COME BACK
IN A WEEK.

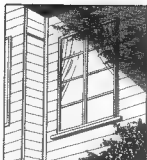


NO, DON'T
WORRY.
I'M ALSO
A BEGINNER.
I'LL DO ALL
I CAN.



MARIKO,
YOU'RE
SO
PRETTY
...

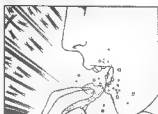




DESPITE BEING
BLIND, I'LL HELP
YOU. YOU'LL HAVE
NOTHING TO WORRY
ABOUT.



TEACHER
I WANT
TO PEE!



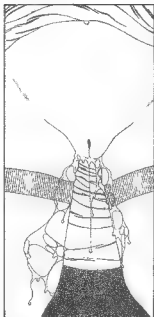
YEAH,
VERY
VERY
BUSY.

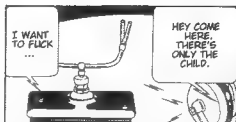
ARE
YOU
BUSY
?

AT LEAST
YOU CAN
GO PEE
BY YOUR-
SELF.
CAN'T
YOU?



DOCTOR...
I'M PEEING
MYSELF...

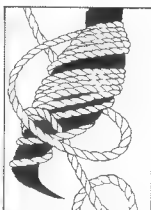


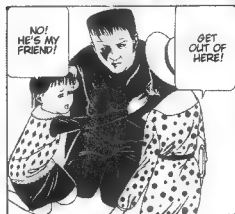
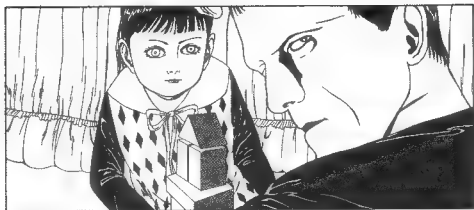


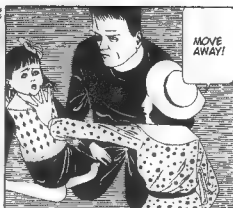










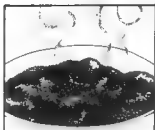


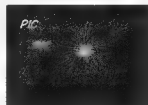
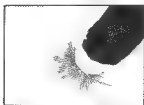
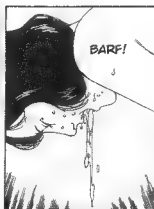


YOU WON'T GET
AWAY WITH THIS,
MARIKO!

RELEASE ME!









THE MIRACULOUS MAN / END

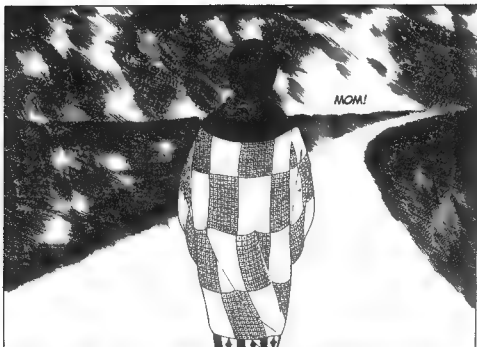


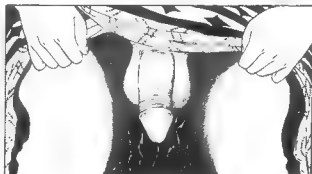
KAWANOSUKE DOTEI

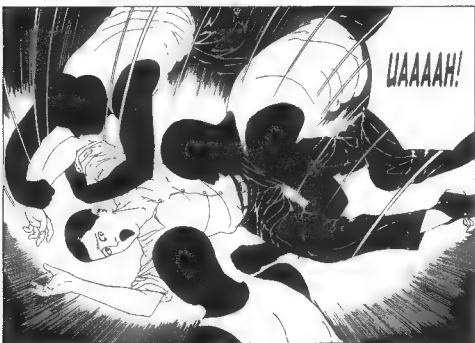
MY NAME IS SHIT

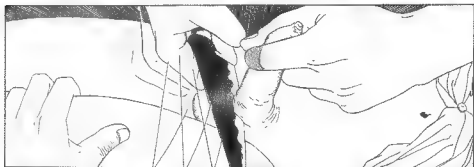
AAAAH!

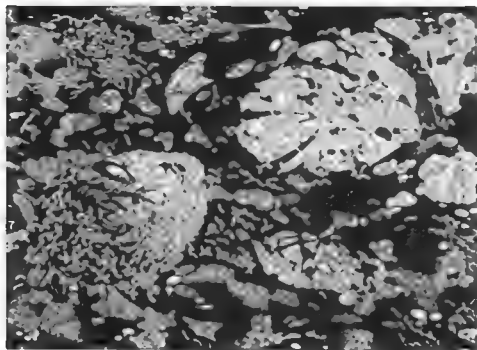
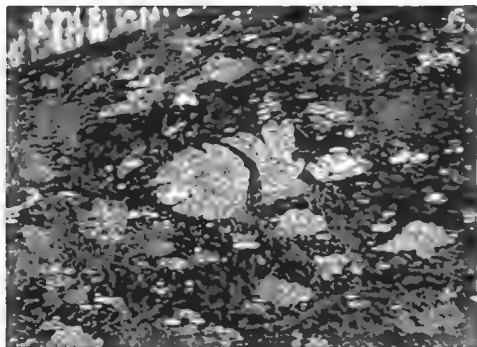
I CAN'T DO
ANYTHING IF
MY MOM ISN'T
NEAR!

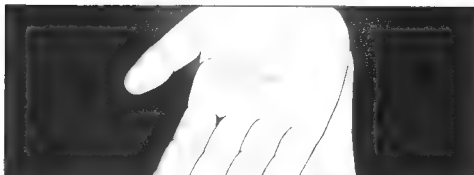






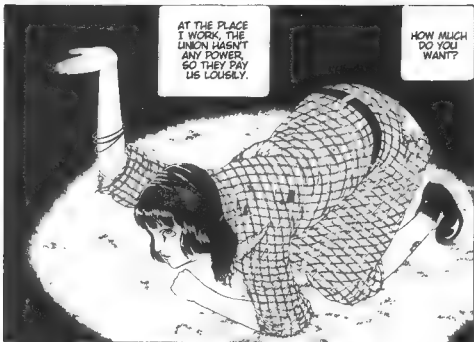






AT THE PLACE
I WORK, THE
UNION HASN'T
ANY POWER,
SO THEY PAY
US LOUSILY.

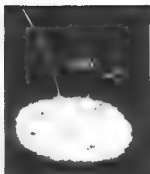
HOW MUCH
DO YOU
WANT?



THEY COULD
GIVE YOU
MORE IF
YOU'D PUT
OUT BOTH
HANDS.

MY FATHER
ALWAYS SAID
THAT WHEN
SOMEBODY
IS GOING TO
GIVE YOU
SOMETHING...

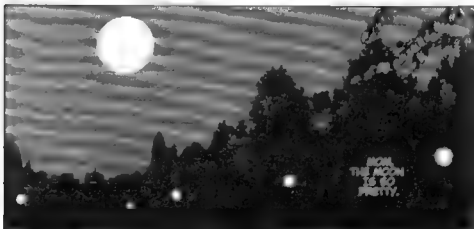




I DON'T
WANT YOU
TO DO IT
FOR FREE.



BUT I'M SURE IF
YOU CHANGE YOUR
JOB YOU COULD
EARN MORE. WHY
DON'T YOU DECIDE?







LOOK
AT
YOUR-
SELF.



DON'T
PLAY
DUMB,
DUDE!

SELLING
MYSELF
?



LAAAAH!
WHAT A
STENCH!



ANY
PROB-
LEM
WITH
MY
LOOKS
?



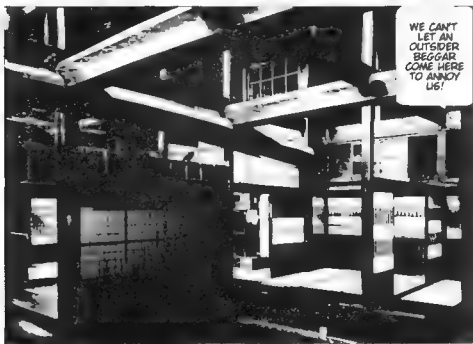
THERE'S
ALWAYS
SOMEBODY
FILTHIER
THAN
FILTHY!



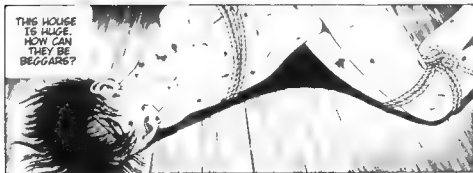
DID YOU
COME
OUT OF
A
PILE
OF
SHIT
?



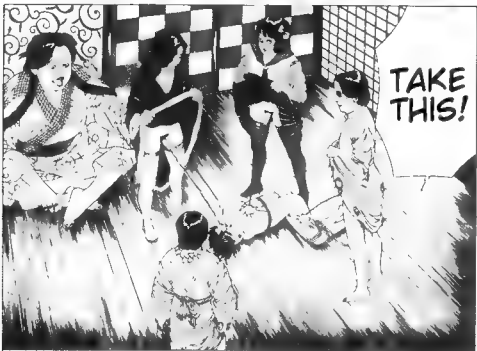




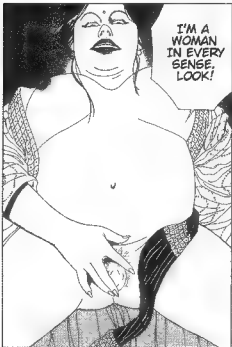
WE CAN'T
LET AN
OUTSIDER
BEGGAR
COME HERE
TO ANNOY
US!

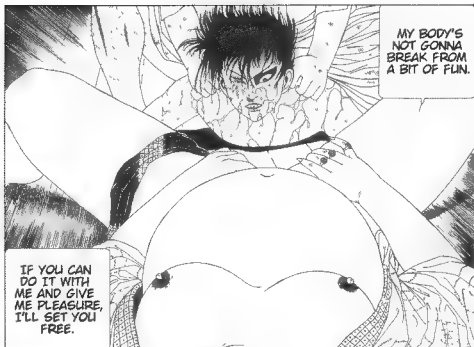


THIS HOUSE
IS HUGE.
HOW CAN
THEY BE
BEGGARS?









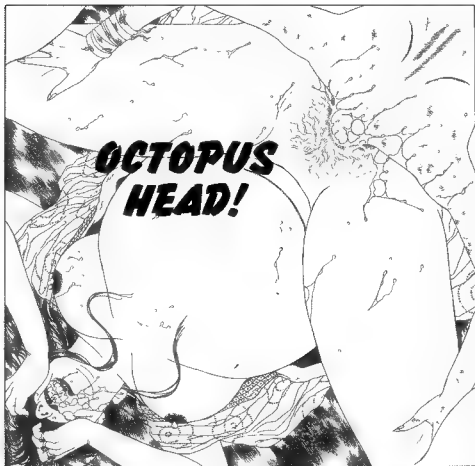


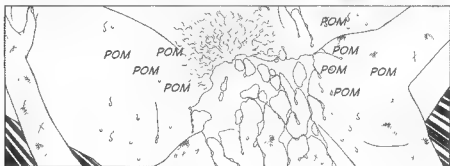
**FUCK
YOU,
YOU
SHITTY
COW!**



UGH!

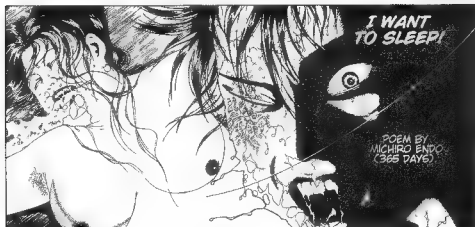






365 DAYS. IT STARTED TO DISSOLVE.
DRIPPED, DRIPPED, IT WAS DISSOLVING.
IT WASN'T ROTTEN BUT LEFT ALL STAINED.
365 DAYS. I CAN'T SLEEP. I CAN'T.
I GAVE MYSELF AN INJECTION
BUT THERE'S NO EFFECT. I WAIT AND WAIT.
BUT THERE'S NO EFFECT. 365 DAYS.

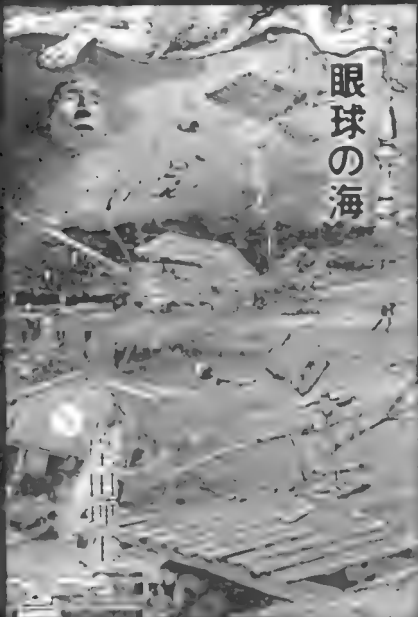
IT WAS A SLUG.
WHEN
I TOUCHED IT,
I FELT ITS
SLIMINESS.
IT DIDN'T RAIN,
BUT ALL
WOULD END IF
I TOOK OFF
THE COTTON.



**I WANT
TO SLEEP!**

POEM BY
MICHIRO ENDO
(365 DAYS)

地球の海



セピア色に変色したそれらの写真は、どうやら、ある一族の歴史であるらしく、人々は納まり返ってじっとカメラを見つめている。「DIE ANDRE SEITE」中のへ人の為の父親が見守る中、彼らは冷たい記号となる」と詞書の付された絵を見た時、わたしは、ふとそのアルバムから剥がされた一葉の写真のことを思い出していた。

丸尾末広の作品世界では、性も時間も死もどろどろと溶けあって眼球の海から生まれ、そこに選ってゆくようだ。

日常の等身大世界は、眼窩からこぼれ落ちしてしまった目玉が見ている出来事のように歪み、その作品群を讀める読者の眼球までも変型させてゆく。

読んでいる途中、私は、必らず不安に駆り立てられ、自分の眼球を確かめようと鏡を覗きこんだりするのである。

表現の世界から失われて行きつつある陰惨と血の匂いに満ちた作品群の中で、絵師丸尾末広は「祝祭」を歌舞かせようとしているのかも知れない。

丸尾末広の作品には「恐山和讃」がよく似合い、ページの背後からは、
「これはこの世のことならず
死出の山路のすそ野なる

賽の河原の物語」

と唱う水子たちの声がきこえてくるような気がする。一本だけ、水晶体を操る糸の多い丸尾末広の眼は、この世のことばかりか、あの世のことまでもさり気なく見てしまい、それを物語化して私たちの前に提出してくれるのである。

通常、人間の視力は一・〇から一・二が普通なのだが、蒙古あたりには五・〇や六・〇の視力を持つ人もいると言う。

彼らが見る風景は、視力〇・三の私が見る世界とはまったく変わったものであるだろう。も

しかすると彼等は、その眼で隣町で起きた殺人事件までも見てしまつたりするのもかも知れない。

生まれつき、人より一本糸の多い水晶体を持っていたに違いない丸尾末広は、絵師となることで、その眼力と眼術に磨きをかけて来たようだ。起きたことだけが歴史なのではなく、起きなかったことも又、歴史の裡なのだという言い方をするなら、見たことだけがあつたことではなく、見なかったことも又、あつたことなのだ、ということになる。

丸尾末広は、その「魔眼」によつて、起こらなかった歴史、見なかった出来事を握し取り、私たちにカメラ・オブスクュラを覗くのと同じ興奮と快楽とを、したたかに味わせてくれるのである。

エロスとタナトスとクロノス。この三つは彼の中で互いにかみ合い関わり合い、ひとつのジレンマを成している。

その作品世界の中では、禁忌は祝祭によつて犯されるべきものであり、大人は子供によつて血の贄となるべき存在であり、生と死の二元論は下水の汚物の中で入りまじつて、水子を生み出す羊水の海であると定められているようだ。

丸尾末広の子供たちは、血の匂いを漂わせて凶々しく、何より美しい「プロレタリアートの秘かな愉しみ」に登場する少女は、実の父に犯され、眼珠に針をさ、れて盲となり、隣の少年に陰毛を焼かれ、町の不良少年たちに輪姦され、舌を噛み切つて自殺するのだが、どんな出来事に遭遇しても、その無表情な貌の底には、淫らな愉悅の気配が漂っているという気がしてならない。そればかりか、女であることの嬌りの香すら、ページの後方から忍び出てくる。

そして、丸尾末広は、その少女の出来事のすぐうしろにいて、

「これはこの世のことならず

死出の山路の裾野なる

賽の河原の物語

と泣きながら、物語が終るまでの一部始終を眺めとらうとしているようだ。その眼は、まばたきを忘れてしまっているように思われる。

インディアンのかつらの中に、沙漠に仰向かせたまま四肢を地面に固定し、両眼を切り取って、一日中烈しい陽光に両眼を晒して目をつぶす、というのがある。

丸尾末広の作品を読む度、私は、両眼を裂かれた眼のことを思い出す。見たくないものまで見てしまう苦痛、その呻きのようなものを、彼の子供たちは、いつも唇の端から洩らしているように感じて、時折、さり気なく眼をそらそうとするのだが、まばたかない目を持った少年少女は、こっちにも「見る」ことを強要してくるのである。

そして、見ればそこに極彩色の地獄がある。地獄めぐりがはじまっている。私は、父に犯されて眼をつぶされる少女が盲目となった時、はじめて安堵して、

「見えなくなつて、よかった」

などと思つたりするのだ。首の目に見える世界には、きっと記憶の花が咲いているに違いない。墓場にも野原にも、手向けの花が咲いているに間違いない。

私は、死んで行つた少女から、ページを閉じたあと、物語を聞くことができるような気がしてならないのである。

見るために両眼を深く裂かむとす

剃刀の刃に地平を映し

寺山修司の歌集に載る一首と丸尾末広の作品世界とは似ているようだ。

①初出一覧

僕の少年時代——『ガロ』'83年8月号
 APPARITION——『Fool's Mate』'83年7月号
 プロレタリアートの秘かな愉しみ『SMマニア』'83年3月号
 あめりかうまれのせるろいど『漫画ドッキリ号』'81年8月号
 ヴァンパイア——『June』'83年1月号
 俺れオメコにDDT——『漫画カルメン』'83年5月号
 あらかじめ不能の恋人達(I)——『漫画カルメン』'83年3月号
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 奇蹟の人——『SMセレクト』'82年2月号
 童貞剛之介／俺の名はマイナス——『漫画エロス』'83年10月号

DDT——僕、耳なし芳一です

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